



NOW THEN

DARREN CULLEN | AFFORDABLE HOUSING | THE MOONLANDINGZ
A MAGAZINE FOR SHEFFIELD | ISSUE 109 | FREE



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EDITORIAL

Now Then turns 9 years old this month. I'll keep it quick: thank you to absolutely everyone who has been and continues to be involved in the creation, financing and printing of this magazine. We're as surprised as you that we've lasted this long.

In the absence of a full article on the subject - stay tuned for next month's issue - there are bits and pieces here about the Festival of Debate 2017. It's a series of events themed around social, political and economic issues, coordinated by Opus, the team behind Now Then. The full programme will be released soon, in a printed brochure and at festivalofdebate.com, but in the meantime you can read more on pages 13, 25 and 51. In particular, I recommend you come and see LGBTI activist Peter Tatchell speak at Millennium Gallery on 27 April.

In honour of our ninth year, we've invited Darren Cullen to fill our art pages. We're very big fans of his artwork, and indeed the man himself.

Get in touch if you've got comments, criticisms or ideas to share.

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NOW THEN 109, APRIL 2017 FESTIVAL OF DEBATE 2017 COMING SOON...

5 // LOCALCHECK

Last Lap?

7 // EXARCHIA

From Pitsmoor to Athens

10 // AFFORDABLE HOUSING

Priority or Profits?

13 // FAIRER WORK

Does Sheffield Just Need A Pay Rise?

15 // FLÂNEUSE

A City For Women

18 // FOOD

A Chocolate Extravaganza

22 // WORDLIFE

Mark Greene / Jon Cooper / Ros Ayres

25 // DODGE & CO

The Tax Dodger's Guide to Fargate

27 // SAD FACTS

Big Stories For Little Children

35 // FEATURED ARTIST: DARREN CULLEN

Be The Meat

39 // MUSIC

Classical Weekend 2017 / Soundwaves

40 // LIVE

Digital Mystikz / Slow Club

41 // GIG LISTINGS

Hosted by Sam Gregory

42 // ALBUMS

AB2088 / Future Islands / Katie Pham / GAS

44 // THE MOONLANDINGZ

Semi-Fictional Outsider Pop Made Flesh

46 // HEADSUP

Out Aloud: Sheffield's LGBT Choir

50 // FILMREEL

Man With A Movie Camera, Woman With A Double Bass / Film Listings

54 // FAVOURITES

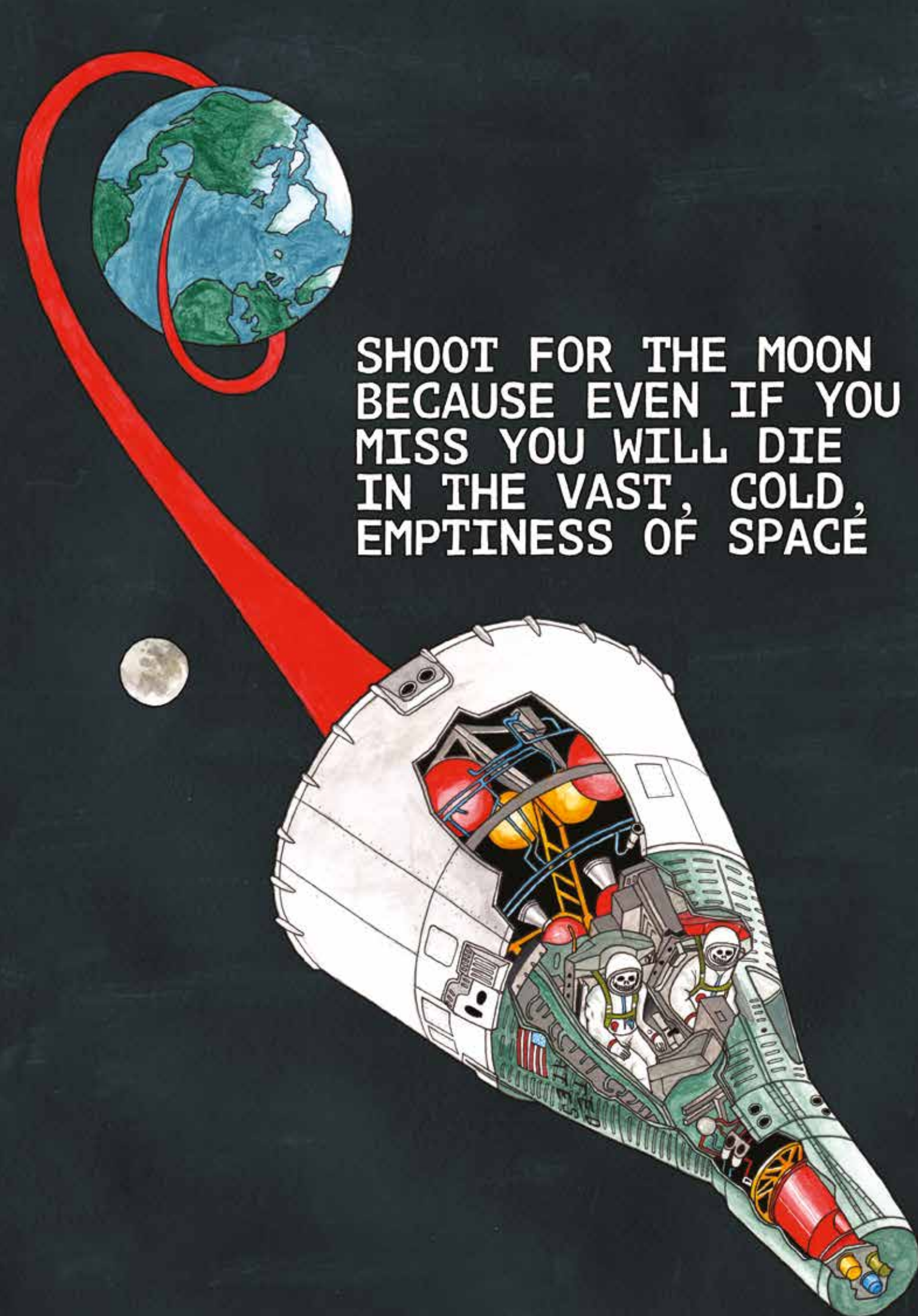
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LOCALCHECK

LAST LAP?

.....

In a 2011 legal change, local regulation of 'sexual entertainment venues' (SEVs) was widened to include lap dancing alongside sex shops. A venue selling sex toys is surely less controversial than lap dancing, but there's no obvious logic in the law. Brothels and massage parlours don't come under the same act. Even so, to many people there's a line that can be crossed.

In the city of **The Full Monty**, hen party or stag night fun is OK, but lap dancing is definitely over the line. It isn't prostitution. So what is it? It's capitalism using a mechanism to indoctrinate young men into the transgressive end of heterosexual machismo. Why transgressive? Because running a business which invites women to sit and dance naked on men's laps just isn't right. In the words of protest group Zero Option, "it directly discriminates against women by normalising the sexualisation and objectification of women".

Back in September, the Town Hall struggled to accommodate a huge number of objectors to a lap dancing club near The Leadmill. Speeches were heard long into the afternoon and finally the applicant withdrew his case. Later that month, surely in response to public concern, Sheffield City Council drafted an Equalities Impact Assessment as a start on producing a new Sex Establishment Policy, which hadn't been done in view of the 2011 legal change. A seven-week period from 19 December was chosen for under-the-radar consultation, timed nicely with Christmas and the quiet month of January, then a second stage consultation ran for four weeks in March.

The draft policy says the Council doesn't take a moral stand on the matter in running the licensing regime. They are too modest. In fact, Zero Option's words are used. The Council "endeavour to reduce the normalisation of the sexualisation and objectification of women and men". But note the words 'and

men' are added, a verbal twist giving a shine of equality but hiding the fundamental inequality involved; the dancers are all women, a huge part of why it's unacceptable.

It recommends that sex cinemas shouldn't be allowed. An easy decision, because there aren't any. Sex shops would normally be limited to one per ward. Attercliffe gets a special exemption because it has two.

Getting down to SEVs, there is only one: Spearmint Rhino. Despite protests, it was shovelled in years ago, before the new rules. So does the draft policy recommend 'thus far and no further'? No. Astonishingly it doesn't stop at one, but allows for two such venues. In other words, anticipating another one and effectively giving permission in principle. Just to make it clear, the Council has total power to impose a zero limit on SEVs. Their rationale for allowing the trade is that it may be controlled if regulated. Otherwise it could go underground and be much riskier. This argument has been applied to the legalisation of abortion, but not, say, to cannabis, so it's not clear cut.

Apart from this shock, the policy sounds fairly reasonable. There are lots of conditions built in. No 'scantily-clad' performers are allowed outside touting. They'll all be certified and trained, with CCTV and policies for everything.

Interestingly, in 2016 Spearmint Rhino applied to renew its licence in March. But this year it did so earlier, in February, despite being licensed until May. Surely they weren't seeking to get in before the new policy? In 2016, its licence was renewed despite 70 objections. The year before there were only 11. Licensing Committee meetings look set to be lively this year.

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The Social Enterprise Social: Thurs 20th - 6pm, £2.50.
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Festival of Debate Film Screening: I, Daniel Blake, Wed 26th, PAYF.
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EXARCHIA

FROM PITSMOOR TO ATHENS

.....

Community artist Patrick Amber has disappeared to Greece. With his puppet making, mural painting, shadow puppetry and all-round usefulness, he is sorely missed in Pitsmoor. So I travelled to Exarchia, the anarchist quarter of Athens, where I soon found Patrick. I had three aims: to make a short film, to put on a show of some kind, and to bring Patrick home. I regret to report that I failed in all my aims. I will explain.

Exarchia is a very diverse but cohesive neighbourhood that feels very similar to Pitsmoor. Housing is cheap, the streets are lively and the people are organised. The police are not allowed in the area, so they deploy in full riot gear at the corners of the quarter. I'm sure this was originally intimidating, but the police have been hanging out there for so long they have become part of the scenery. They cadge cigs off passersby, chat to locals and are steadily becoming integrated into the community.

Like Pitsmoor, Exarchia has seen a huge influx of refugees and the local community has rallied to support them. But in Pitsmoor we do at least get some funding for our various projects and schemes. Exarchia has had to make up for a lack of government involvement by taking direct action. Unused buildings are requisitioned, water, electricity and wifi are installed, furniture is found or ingeniously fashioned from pallets, and food, advice and support are all provided. The energy and sheer humanity of the enterprise is extraordinarily impressive. However, I soon found that cameras were not welcome at the scene of such necessary humanitarian (but illegal) work. So no film.

We arranged to put on a puppet show in one of these squats. I was a little concerned about Patrick's lack of attention to detail in his performance, but he knew better. As soon as we entered the building, I realised how severely I had misjudged the audience. These weren't the sort of children who would passively watch a performance. I often complain about our own unengaged, screen-obsessed, entertainment consumer kids. I couldn't make the same complaint about these children. They were up for it, audience participation personified.

The puppet show we had spent a week planning never got started. Our stage area was a bar with high counters on all sides, so I wasn't too worried about having to keep an eye on stuff. But our defensible, fort-like area was instantly invaded by polite, excited, determined children. This was no disorganised rabble. They had tactics and leadership. The older kids with better English distracted us, while younger children poured over the side of the stage. Suicidal toddlers clambered

up shelving units and I soon had my arms full of them. Each exciting thing we had made was targeted and captured. Every prop, every puppet, absolutely everything vanished into this crowd. They played noisily, chasing each other with puppets and bits of scenery, and had a fantastic time. I couldn't help but think how pointless my attention to detail had been, and at the time I was more than a little annoyed. So no show.

Patrick, however, took it in his stride. He continues to work with the squat, because it's nearby, the group are approachable and because he can see their potential. These hard work, impulsive, unrestrained, justifiably suspicious kids are the people he finds most rewarding. He has the patience and the knack of engaging with them, and nobody else caters for them. This is where he can make a real difference.

And so I left Patrick in Athens, where he is valued and appreciated, if anything more than he is here. I said I would bring him home, but I think he is home, so that's a success of sorts - or, as I prefer to think of it, a happy failure.

In the meantime, there is a vacancy in Pitsmoor for a community compulsive creature creator, mural maker, mover and shaker, lantern lighter and shadow caster. Those are big boots to fill, so step on up Pitsmoor. And Athens, keep your hands off. We know your game now.

Martin W Currie

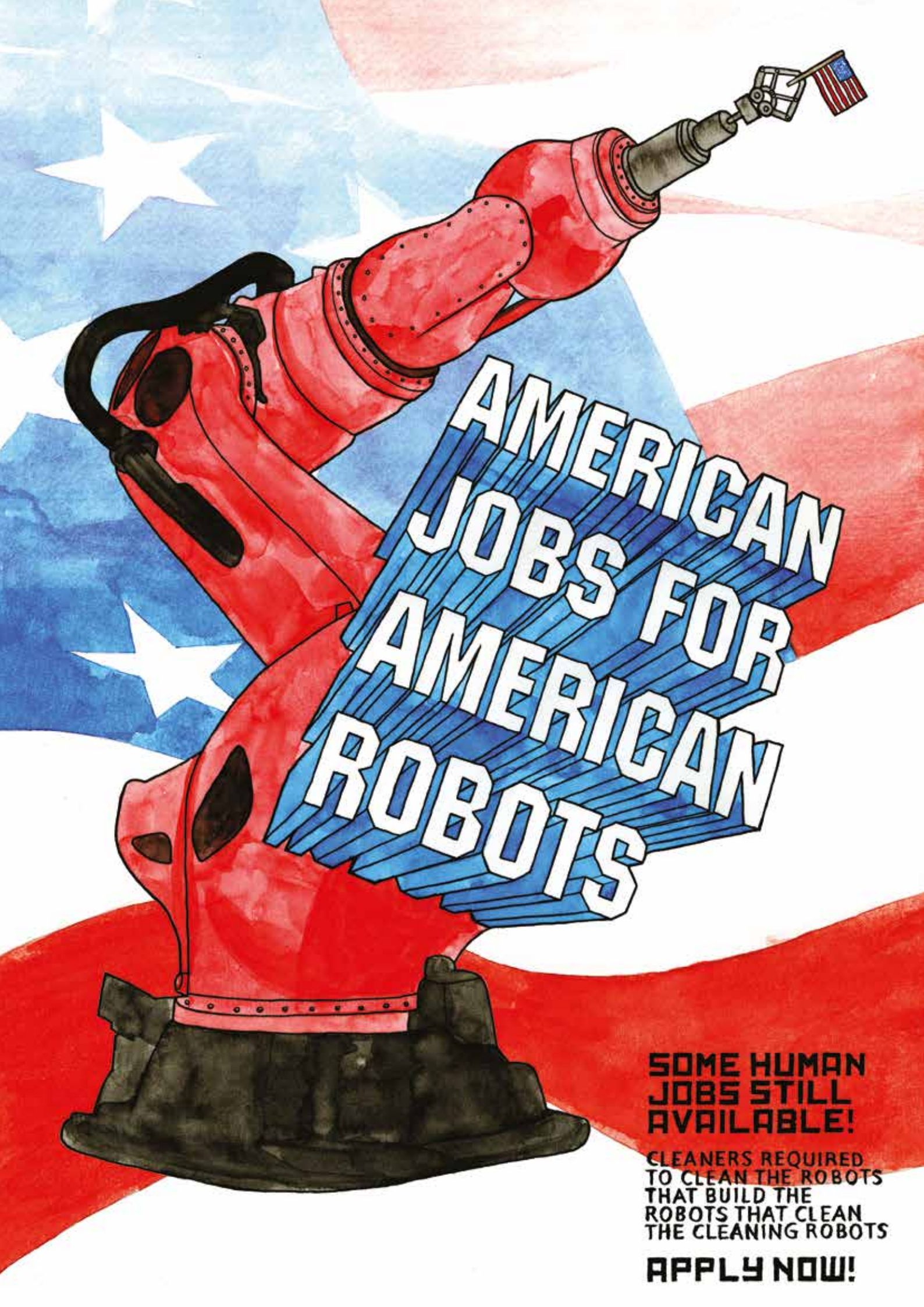


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- Mon 3** Sacred Harp Singing. We are an informal, friendly group of people from the Sheffield and South Yorkshire area who sing Sacred Harp music together. Sacred Harp is traditional, acapella harmony singing. Starting at 7:30pm.
- Tue 4** CAMRA AGM meeting. The usual monthly formal members get together to discuss branch business; combined with the formal annual general meeting and the announcement of the branch pub of the year winner. Starts 8pm.
- Fri 7** Lift up your Skirt and Fly. A gathering of the tribes and an enjoyable night of psychedelic soul music starting at 8pm. £3 entry before 9pm.
- Tue 11** Rob Richards hosts an interesting night of traditional Ceilidh music in the upstairs function room.
- Thur 13** Eurosession. Anyone who wants to play can lead a tune or join in at their own level and musicians are always happy to take requests for dances. Dance workshop starts at 3:30pm, Performances and session starts at 8:00pm. Tickets £12/ £7.
- Fri 14 -** Sheffield folk sessions festival. An eclectic mix of folk musicians and singers grace the pubs of Sheffield for a vibrant weekend of entertainment. Go to www.sheffieldseshfest.org for more information regarding acts and timings.
- Sun 16.**
- Tue 18** CAMRA beer festival meeting. The group continue work planning our 43rd annual Steel City Beer & Cider Festival, due to take place at Kelham Island Industrial Museum in October. Starts 8pm.
- Sat 22** Mysteron, Dense, Katie's pham and the moonbathers. Mysteron are influence by Garage Rock, Psychedelia, electronic pop music and Post Punk. Times and entry £1bc.
- Sun 23** Dancing Bear, specialise in rare and beautiful music from around the world. Times and Entry tbc.
- Sat 29** Richard Masters hosts an acoustic gig in the upstairs function room. Start time and entry £1bc.
- Sun 30** Green city blues. A fun and relaxed event where people get together and have a dance to some blues music. Starts 7:30pm.
plus the folk music singing session every Wednesday and quiz night every Thursday.

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AFFORDABLE HOUSING

PRIORITY OR PROFITS?

.....

When private developers build houses, they are often required to include some homes at ‘affordable’ prices. Here in Sheffield, the Council are letting some developers off the hook, shifting the cost to the taxpayer. How?

Last year, Sheffield City Council sold land to a private housing developer. The Council claimed £2.9m as a contribution towards the provision of affordable – or social – housing in the south-west of the city. But when the developer whined about this, the Council dropped the price of the land by that same £2.9m, so taxpayers have been made to pick up the bill for the affordable houses.

This is not a unique case. Over the last six years the

Council have used the same technique, when developers pleaded they couldn’t afford that affordable homes obligation, to let them off the hook by at least £10m. Of 18 such developments in the south of Sheffield from April 2010 to November 2016, only two have actually met that requirement in full, while another nine met it in part. That leaves seven developments where no affordable housing contribution was made.

Most of these sites were in the south-west and three of them were also Council-owned land, yet the policy says all new developments in the south-west should provide a 30% proportion of affordable houses or the cash equivalent.

Councils now rely on this ‘planning gain’, otherwise known

as S106 money, from private builders to get social rented homes built. But in the last six years Sheffield has built just 126 such homes via this route, as against 726 ‘affordable rent’ homes, defined as 80% of the market rent. Together that is less than a sixth of the need. Sheffield had 29,444 households on its waiting list for council housing last year.

How have private developers got away with it? In Crookes a developer rejected the obligation to provide affordable homes because they said “building affordable houses would harm the project’s financial viability”. Financial viability has become the ‘get out of jail free’ card for developers. By presenting a viability appraisal which shows their costs are too high, or their profits too low, they can avoid their obligations under Council policy and concentrate on building and selling high-cost executive homes.

We owe this get-out to government policy under the National Planning Policy Framework, introduced by the Coalition in 2011, which under the guise of promoting sustainable development leans over backwards to favour developers and gives them all sorts of excuses to avoid their obligations under local policies, such as the affordable housing one.

The Council can challenge this viability test by referring such cases to the District Valuer, who offers an independent service to councils to check the reliability of the developer’s figures. Unfortunately, District Valuers have high expectations of the profits that developers should make – 15% profit is standard, and in some cases it’s as high as 20% – and

given planning permission, waiting for the market to improve. Many councils have a review mechanism, so they can look again at a developer’s figures if the development is delayed. That way, if the developer stands to make a bigger profit, the Council will be able to claim a bigger share. Sheffield does have a mechanism which allows for this, but there is no evidence that it had been used in any of the cases researched for this article.

Information on councils’ affordable housing processes and outcomes is not readily available on their websites, but you can make Freedom of Information requests via WhatDoTheyKnow.com. A lot of the information in this article came via that site.

We put these issues to the Council. Cllr Mazher Iqbal, Cabinet Member for Infrastructure & Transport, denied that the Council was pressurised by the developer in the first case referred to, or that they have ‘given up’ any money for affordable housing. He also told us that, in that case, the Council had “commissioned a further independent assessment to verify the land value. This report confirmed that the assessment was within an acceptable range. We therefore accepted a lower receipt for the land than originally anticipated”.

This response does not make sense. It suggests the Council did not believe the District Valuer, so they asked a separate, unnamed company to recheck the land value. This company reported that ‘the assessment’ was a good one, ‘within an acceptable range’. Which assessment – the District

“FINANCIAL VIABILITY HAS BECOME THE ‘GET OUT OF JAIL FREE’ CARD FOR DEVELOPERS”

they often depend on figures the developer gives them, in a process that one expert recently described as showing “an almost systematic underestimation of values and an overestimation of costs”.

We don’t know how much was ‘lost’ on the Crookes development, because in this case the District Valuer agreed with the developer, and the Council accepted this and did not publish the figures. We do know, however, what happened in the first case described above, because community pressure forced the publishing of the District Valuer’s report. That report concluded the scheme was able to “viably support an Affordable Housing contribution of £2,934,294”, or 22%. The District Valuer also noted that “this is significantly below the Council’s policy in this regard [30%]. The reason for the departure from policy is principally due to the high level of abnormal costs associated with this scheme.”

The only sensible reading of this is that the District Valuer had already taken the price of the land and the high abnormal costs into account, and still thought the developer could afford the £2.9m towards affordable housing. Nevertheless, the Council lowered the price of the land by £2.9m.

There appears to be a reluctance on the part of the Council to challenge these practices, despite having such reports from the District Valuer. However, these reports are not routinely published. Not even Councillors on the Planning Committee get to see them. Only 11 District Valuer reports, out of 74 cases, have been published since 2010.

Developers can, and often do, sit on a site which has been

Valuer’s? Then why accept a lower price, if the District Valuer was correct? And how did it come to pass that the difference in land value was exactly the same as the amount agreed as the contribution towards affordable housing? Other issues raised in this article were not addressed by Cllr Iqbal.

What could be done about this? Mandatory publication of District Valuer reports to planning committees might help create more transparency, but committee councillors also need to become more critical. The Council has a list of ‘preferred developers’. Perhaps only developers who make the expected contributions should be allowed onto that list.

Cllr Jayne Dunn, Cabinet Member for Housing, has said that ‘affordable housing is a priority’. Sheffield’s record on providing it is not going to reflect that priority – or bring down that 29,000+ waiting list - until the Council finds a way of stopping developers weaselling out of their obligations.

Mike Hodson

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FAIRER WORK

DOES SHEFFIELD JUST NEED A PAY RISE?

.....

In December 2016, Sheffield played host to a demonstration and ongoing campaign called Sheffield Needs A Pay Rise. The aim is to promote a £10 minimum wage, abolish zero-hours contracts, and protect and promote rights in the workplace.

From the perspective of employees, a £10 minimum wage, enabling people to live a comfortable life and plan for the future, is a no-brainer and should be a priority for any business that genuinely values its workforce. But like many things, the devil is in the detail. Immediately imposing a legal pay rise for millions of workers would put many companies out of business overnight. Opus, the small company that publishes this magazine, pays all of its employees the 'actual' living wage of £8.45 per hour, but it took us over eight years to get there. A structured, staged approach to raising pay across the board is urgently needed, and would go a long way to addressing the widespread 'in work poverty' we are facing in the UK, but there is also so much more to tackle.

Last month, it was reported that the Government's online apprenticeship portal was promoting the position of 'apprenticeship sandwich artist' at Subway in Gateshead, offering £119 for a 35-hour working week and a level 2 diploma after 14 months. This equates to £3.40 an hour, less than the £4 minimum wage for under 18s. Apprenticeships are hugely important for many young people, helping them dip their toe into the world of work, but it's hard not to see this as outright exploitation.

According to the State of Sheffield 2017 report, there was a 10% rise in self-employment in Sheffield between 2015 and 2016, but this may not be a positive picture of people striking out on their own. More and more workers are being pressured into 'self employment' through zero-hours agreements with employers, in the process losing rights many of us take for granted, including the right to paid parental leave.

Yes, Sheffield needs a pay rise - along with Gateshead, the rest of the UK and most of the world - but clearly there is so much more we need to do to make work fairer. The conversation needs to be broadened to cover more than just pay. Working conditions, for example, are incredibly important, not only to the success and sustainability of jobs, but also to preventing common work-related illnesses.

All of the above doesn't even start to address the future of work. Many jobs could be under threat due of automation in the next 10-20 years, with one author recently noting that automation is "blind to the colour of your collar".

If we want to ensure the world of work becomes fairer and more equitable, we need to be prepared for tomorrow's problems as well as today's.

Sam Walby

'Does Sheffield Just Need A Pay Rise?' will take place on Monday 24 April at Millennium Gallery as part of Festival of Debate 2017, with a variety of panellists addressing the barriers to fairer work in Sheffield and beyond.

Our Fair City welcomes all local businesses, large and small, to sign up to its Fair Employers Charter and demonstrate their commitment to fairer working conditions and pay. ourfaircity.co.uk/fair-employer-charter

The campaign is also looking for Fairness Champions - anyone who is doing good work in Sheffield to address inequality and make the city a fairer place to live. ourfaircity.co.uk/be-a-champion

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A CITY FOR WOMEN

.....

Ten years ago I created a character for a song – a laddish, coked-up yuppie. He said to his mates, “Have I told you before, guys, that I fought in the Falklands? Well, it sounds exotic but my life was much more symbolic when I worked in the Docklands, ‘cos Maggie cut me a big slice.”

He’s been following me around lately, lurking in the shadows, and he’s turning into a proto-fascist. He reckons Trump might be just what the world needs — you know, to shake things up a bit. And he doesn’t trust women. I don’t think it’s a coincidence that, amidst the catastrophic mess that is unfolding in the US, the beacons of hope have been feminists. I’m thinking of Michelle Obama, Meryl Streep, Bernie Sanders. The role of women in a society defines that society, but what about a city? What would a feminist city look like?

In her recent book, **Flâneuse: The Feminine Art of Walking in Cities**, Lauren Elkin peers into the gaps between men’s and women’s experience of the city. She paints the male of the species, the flâneur, as a disengaged observer, set free to make judgements about what he sees. But the flâneuse is acutely aware of the lens through which she herself is observed, and she comments on the lens. She doesn’t want to be invisible. She wants to be free to do as she chooses and she wants people to think well of her for doing it. Don’t we all?

Docklands always used to be no-go areas for women. Men went there to do honest, rough jobs on the docks, and then later to be gangsters or drug dealers, buy sex, or turn up dead in crime dramas. Yet the odd thing is, when docklands areas have been gentrified, they’ve remained rather nastily macho. Phallic office buildings, vying for attention, are filled with dog-eat-dog jobs that swirl around in a sea of testosterone. Outside, oversized cars lurch aggressively around bald, asphalt dance floors, jealously eyeing each other’s alloys. Plenty of women work in these places, but the alpha male sets the tone.

I’ve always enjoyed walking through the in-between spaces of cities. I’ve worked out how to respect, but not fear, the slightly dodgy paths, lined with mangy old brick workshops and vandal-proof railings. Sheffield doesn’t have a dockland, but it has its river and canal sides that are gradually being made over, given footpaths, cyclepaths, pocket parks and funky little bridges. It’s an exciting alternative reality: railway arches, dark corners of industrial archaeology, swanky converted works, with different colours and acoustics from the rest of the city. But this makeover has one huge flaw: it excludes women. The flâneur unwittingly shares his invisibility cloak with the mugger. Some lycra-armoured cyclists may be concealing their gender,

but I rarely see a woman on foot in these places, and if I do I find myself checking that my body language, my walking pace, my distance from them, don’t seem threatening.

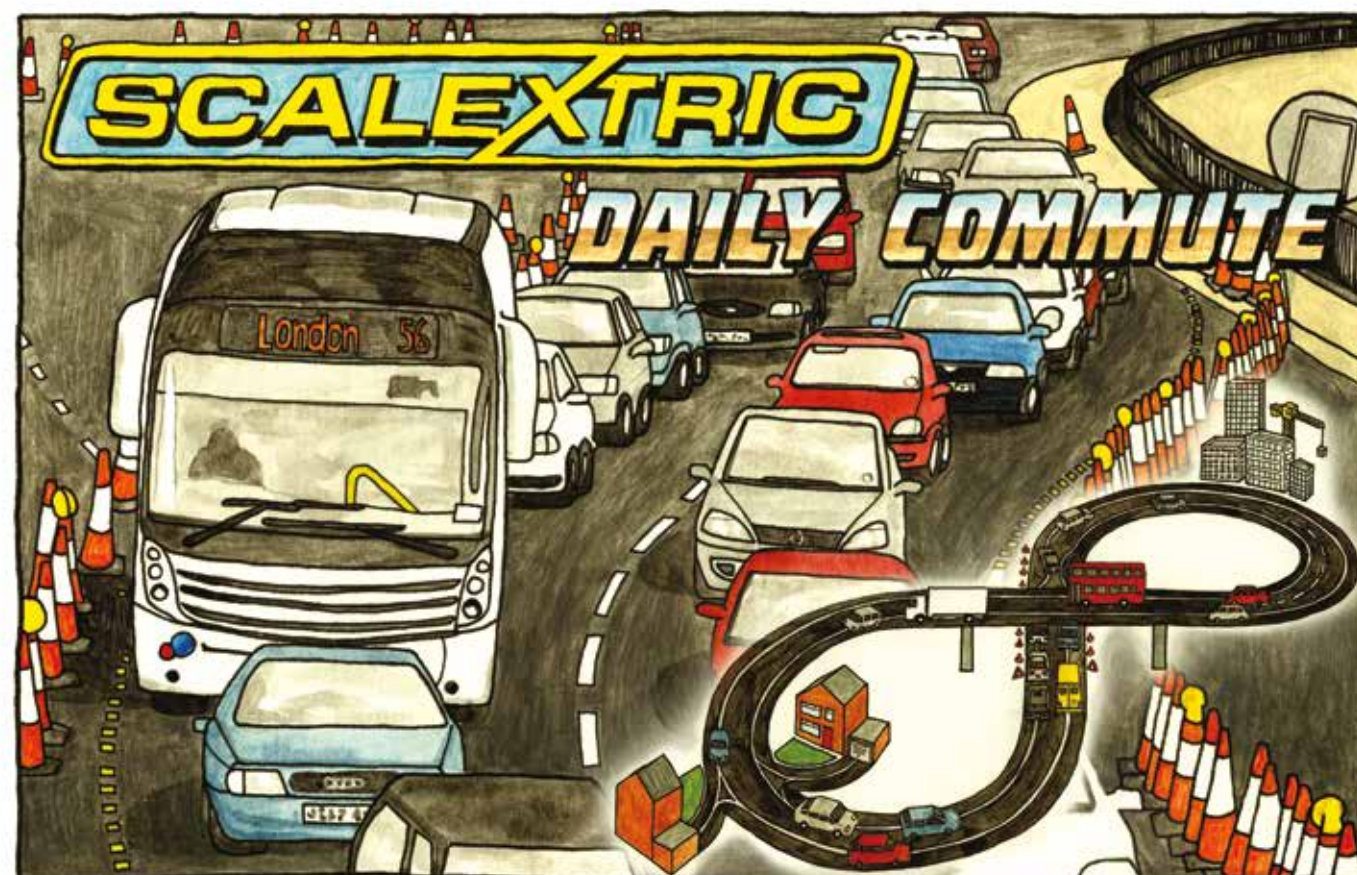
Those in-between spaces are not full of danger. They’re full of people taking a short cut, or escaping the exhaust fumes of the main road, or even trying to catch a fish. But if women don’t feel safe there, then there are no in-between spaces in their city. My wife is more than my equal in her work and at home, but she can’t share my experience of the city.

I want to live in the city where the flâneuse can walk day or night, meandering, observing, without fear. To find that city, we need to look not at the view, but at the lens. When eye contact is the norm, we can’t ignore the broken man who calls a piss-stained doorway home. When human interaction in a shop is a life-enhancing moment, the automated checkout is redundant. Until that city exists, feminism has its work cut out.

Andrew Wood

With thanks to Ana, Antonia and Heather





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FOOD

A CHOCOLATE EXTRAVAGANZA

.....

April marks the celebration of Easter, which many of us now associate with chocolate, whether that's indulging in handcrafted bars, Creme Eggs or a giant egg from one of your favourite brands.

Chocolate can be enjoyed in many forms, from hot chocolate, chocolate-infused beer, ice cream and cake to a savoured square of single origin chocolate. It is even rumoured to have positive health qualities due to the antioxidants found in cocoa beans, so a little indulgence in dark chocolate could help to lower your blood pressure and cholesterol.

In Sheffield, we have a few specialist chocolate shops where you can purchase something special, such as Anise in Broomhill, or you can order yourself a hand-made artisan selection from Sheffield-based Cocoa Mester.

We spoke to Max Scotford, chocolate maker at Bullion,

cheeky to say my own? [laughs] I'm really a sucker for Duffy's, another bean-to-bar maker from Cleethorpes. They make some truly fantastic milk bars.

[Kate] Grenada Chocolate Co is my ultimate favourite, the tastiest and most politically correct chocolate in the world. It is a chocolate co-operative in the West Indies started by Mott Green, a lovely chap who was a cross between Willy Wonka and Peter Pan.

What are your top chocolate cooking tips?

[Max] Melt a couple of pieces of Bullion and stir in some hot milk, especially if the milk is from Our Cow Molly.

[Kate] I love making things with cocoa nibs: the shelled, ground cocoa bean and the healthiest (and tasty) part of chocolate. They are delicious added to smoothies or sprinkled onto your cereal in the morning. I also love goat's cheese mixed with a little honey, rolled into balls and covered in

"NO TWO ORIGINS ARE THE SAME"

Kelham Island and Kate Shepherd of Cocoa Wonderland, Ecclesall Road to find out just what's so amazing about chocolate.

Why do you love chocolate?

[Max, Bullion] A big reason is that no two origins are the same. I really enjoy tasting different bars from different growing regions and picking out the variety of flavour notes within them. A bottle of Malbec is never too far away either and pairs wonderfully with a good bean-to-bar chocolate.

[Kate, Cocoa Wonderland] I think my favourite chocolate is dependent on my mood. If I'm feeling sad then I'll crave a milk chocolate - one you can scoff all night long, the kind that sticks to the sides of your mouth and feels like a hug. If I'm feeling sophisticated, my favourite is dark chocolate, perhaps Valrhona's Venezuelan single estate El Pedregal, accompanied by a glass of red wine and a French film.

What are your favourites?

[Max] At Bullion, we make our own chocolate from bean-to-bar and craft the chocolate to our liking. So would it be

cocoa nibs.

What was your most memorable chocolate moment?

[Max] When I tasted the first batch of chocolate I made from the bean. I've never looked back.

[Kate] For my business partner Anne's hen do, we stayed in an old sweet shop in Brighton that had been transformed into a candy-coloured paradise and just ate chocolate all weekend.

Will you be exchanging Easter eggs?

[Max] I will be giving my relatives a bar of Bullion if they're lucky. Makes a change from an egg, doesn't it?

[Kate] Yes, I will be buying thousands of eggs to fill our chocolate wonderland this Easter in all sorts of flavours and sizes. I always treat my family to an Easter egg. It would be rude not to. I think there is something quite nostalgic about eating an Easter egg that takes you back to your childhood and triggers special memories.

Ros Ayres

@Nibbly_Pig

@Cocoawonderland | @OfficialBullion



CHOCOLATE CHUNK BROWNIES

Recipe by Jordan Leitch (@LeitchyCreates)

Makes 16

-

400g can of butterbeans, drained and rinsed
220g ground almonds
80g buckwheat flour
85g raw cacao powder
2 pinches of salt
300ml nut milk

60g coconut oil
100g smooth almond butter
100ml maple syrup
100g coconut sugar
1 tsp vanilla extract

45g good quality (85%+) chocolate, cut into small chunks

Preheat oven to 180°C and line a square tin with parchment. Pop the first set of ingredients into a food processor and blend until well combined and smooth. Add the second set of ingredients into a small pan and place over a low heat. Once melted and combined, pour the contents into the blender with the first set of ingredients and blend until smooth. Add the chocolate chunks and pulse to combine.

Pour the brownie batter into the lined tray and level with a spatula, then place in the oven for 25 minutes until cooked through.

Remove from the oven and cut into 16 slices, leave to cool a little before removing from the tin and popping on a wire rack to cool fully. Serve warm with ice cream, cream, coconut yoghurt or nut butter.



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WORDLIFE

HOSTED BY JOE KRISS

.....

We've got three poems for you this month, all from local poets. As ever, there are a few opportunities below for any local writers to perform their own work.

As we move into spring, we'll be spreading our wings across the North, curating a new literature strand in Hull in collaboration with City of Culture and Freedom Festival in May. We've also just launched a new literary resource for the city of Manchester. Check out writingmanchester.com to find out more about the literature scene over the Pennines.

Keep the poetry and prose submissions coming to joe@wordlife.co.uk.

Joe
@WordlifeUK

.....

SPIRE WRITES

Wed 5 April | The White Swan, Chesterfield
Pay What You Can

Spire Writes is Chesterfield's regular poetry night. This month's featured performer is the excellent Genevieve Walsh, who will be reading from her new book, **The Dance of a Thousand Losers**.

GORILLA POETRY

Mon 17 April | Three Cranes Hotel | Free

Gorilla is a long-standing open mic night held at the Three Cranes Hotel. There are always slots available on the night and they welcome a mix of poetry, prose, comedy and music.

WORDLIFE

Tue 18 April | 7:30pm | DINA | Donations on the door

Wordlife's regular open mic literature night returns to DINA. Expect 12 open mic slots with a few featured performers in the mix. Email joe@wordlife.co.uk to sign up for a slot in advance.

Moving House

A slow severance, or a delayed discovery?
A drawn-out process
fruiting in Prague, probably, oddly.
Sheaf field's distant voice rising like a flock of disturbed geese,
first heard in the days when it was
no more to me than the home of elbow grease, work,
the terror of Jordanthorpe flats lurking on the
horizon; remember The Tripods?

A Wednesday shirt bought blind by Dad (tennis-lover),
and my eyes now yawned constantly at football.
Poring over *Match, Shoot!*; harvested
statistics, poster of Palmer,
Hirst,
Harkes et al. Owls in their ascendancy.

And then walked on progressively
Deeper Water,

More and more a Biblical Peter,
Called by many Lords of Steel, Ale; all the while
Childhood friends falling into
elsewhere, into better,
Leaving me hung-over at Staples, or passively loving
The Leadmill, Mark Linkous with a vocoder;
Fry-ups at Forge Dam, the jingle of the kid's ride,
Daily living just the right side

Of squeezing into a bargain-rail career;
hesitant, but finally ashore, one Midnight, here,
seventy miles from the sea,
holding my wife-to-be, her wondering,
As I held her, frangible,
So if no longer a Peter, who is he?
And in Prague (to explain), she sees platinum, we promise,
And I espouse my citizenship.

Jon Cooper

The Philosopher of Endcliffe Park

In late summer, at five o'clock in the morning, Endcliffe Park is sleeping.
The birds are dreaming of yesterday's worms. The runners,
still at home in their living rooms, have not finished their stretching.
The rubbish: the empty lager cans, the satellite corks, the skin
of half-eaten sausages - are all awaiting the dawn.
Even the sun-stained grass, no longer suppressed
by the movement of flesh, cannot keep open its eyes.

But beneath the mantilla of oak and beech, a philosopher stirs.
And yet at first you would not suspect this individual, crownless
and possessing only a rucksack and pillow, to keep on his bluebell lips,
the secrets of the earth, the secrets of 4.5 billion years.
For even the squirrels do not offer him respect. Nor does the wind,
whispering in its Aeolian tongue, pass through his knotted hair.

The philosopher, after shaking antiquity from his stiffened joints,
takes up his usual position beside the meandering stream
and with a deep intake of breath, begins to jump in the dark.
The glow of the morning's traffic soon appears through the leaves.
An engine backfires, destroying the silence. A church bell -
the tonic of the ascetic - is rung a second too late.
The philosopher jumps until his body burns with lactic acid.

Shortly before noon, with the temperature rising, a passer-by
finds the philosopher stretched out on the path. The philosopher,
pointing his hands to the sky, has a mouth filled with flowers.
A butterfly, *Vanessa atalanta*, lands on the passer-by's back.
Removing the flowers from his mouth, the philosopher sighs:
"For even beauty, in time, must break beneath the beating wings of
butterflies."

In deep winter, at five o'clock in the morning, Endcliffe Park is sleeping.
A frog slumbers below the ice of the frozen pond. The runners,
enveloped in the comforts of bed, dream of the sun on their arms.
The hoarfrost clings to the iron: a children's swing, inanimate
and undesired, becomes transparent in the quiet.

A newspaper, half-buried in the snow, recalls the recent death
of a man - aged fifty, with no relations and of no fixed abode.

Mark Greene

Water

The prompt asks you to choose a word from the list, feel the
weight, dissect it, get close and
under the surface.

I choose water and my head fills with rain, I sense the hiss of
drizzle against my face, hear heavy clouds break and release, this
downpour bounces off pavements, my coat is soon wet, clinging
heavy on my back.

I hold a stone rubbed smooth by the sea in my palm, I'm
watching the waves from the shore, repeating tides draw me in, a
hypnotising rhythm, a soothing breath... flowing in and out.

Bobbing fishing boats, anchored for the night, ropes clinking
against masts in the harbour. A catch awaits, trawl deep for
bulging nets, wait for the pull, chains clatter, winches strain
to reveal a haul of silver treasure, alive with glinting eyes and
flickering tails.

Landscapes marked out in ice caps, solid masses, shape shifters,
eroding with a steady drip. Oceans fill, tides twist and rotate. In
another world, surfers vigorously paddle, rushing to ride the rising
waves.

Steam spirals skywards from thermal springs, holiday-makers take
the trip for rejuvenating, mineral enriching promises. Wallowing in
the shallows, faces masked in mud, break with laughter.

On a far-flung track, the group follow their sun-stretched shadows,
walking miles for water, bare feet kick up dust, soaked t-shirts
stick to skin, humid and hot, strained faces are streaked in sweat.

Thirst cracks in my throat, with ease I turn the tap, fill a glass to
the brim and drink.

Ros Ayres



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SAD FACTS

BIG STORIES FOR LITTLE CHILDREN



I'M FINE! SHUT UP!
SIMON KLIMPT

There is a lot to be upset about in this world: Trump; Syria; that publishing deal for my cookbook that fell through; my marriage.

I do understand there is a lot to be sad about. But this millennial generation have fetishised mental illness to the point of making it an accessory. Depression is this season's must-have and public signposting of it is an absolute necessity. I can barely open a web browser before it is populated with over 10 tabs of think pieces (articles) about think pieces (minds). Do people need to talk about this so much?

**“WE WERE FINE THEN AND
 WE'RE FINE NOW”**

I had a friend in the 70s who heard vicious voices in his head telling him to break into Buckingham Palace dressed as a clanger and recycle the Queen into a hatstand, but he was basically fine. We were all fine! We were fine then and we're fine now. It makes me personally very upset that the harvesting of one's innermost emotions is now a way of selling magazines. This new approach of seeing writing as therapy really makes me pig sick, dog tired and prompts occasional attacks of severe hyperventilation and uncontrollable crying. Please don't talk to me about it. I'm fine. I'm ok. I just need to lie down.

WOLVES
TRACY DENHOLM

As many of you will be aware, last week my lecture series, Furries & Society, was 'no platformed' by what I can only describe as social justice barbarian orcs.

The statement I made, which I believe was taken out of context – as the several minutes I spent saying “please don't be angry at me because of this” directly prior to the statement was omitted in wider press reporting – was that human beings who dress as wolves should be considered the same political entity as bipedal animal wolves, or - more concisely - “wolves are wolves”. It doesn't matter if they're predominantly made of plush foam interior standing on their hind legs trying to order a slush puppy, or if they're in the forests of Canada chewing through a chicken - wolves are *wolves* are **wolves**.

I am a liberal and if someone wants to participate in wolfhood and it doesn't hurt anyone – yes, wolves killed people in 2005 and 2010, but these were lone wolf attacks, certainly not indicative of a wider trend – I don't see why society should place any such barriers.

However, wolves are systematically oppressed and excluded by society and it would be remiss of us to treat new wolves any differently. Traditionally, wolves can't participate in the commonplace human workforce. They can't hold HGV licenses, become pipefitters, do a BTEC in catering, can't become qualified PAT testers.

However, there are certain specialised roles suitable for wolves: **Game of Thrones** extra, cat catcher, moon alarm, call handler for dogs, bonfire resource collation operative (stick division).

Now that we're cognisant that there is a minority group requiring roles in these fields I am certain the market will provide jobs in keeping with their capabilities. And if they don't, well, I am prepared and willing to write another article on the topic. Or just republish this one.

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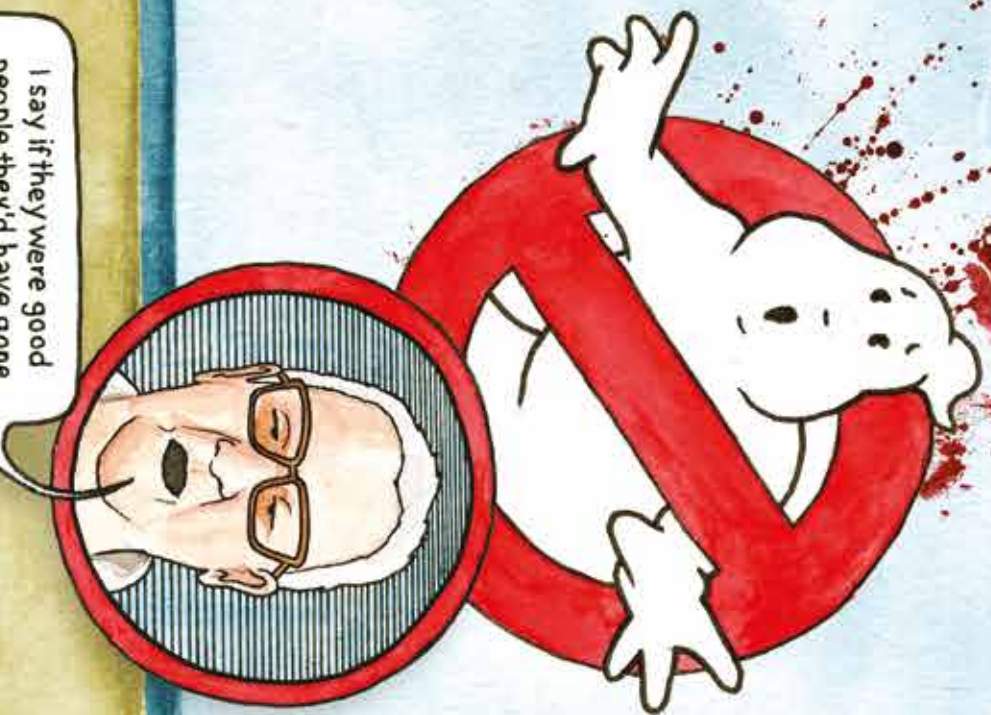
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I say if they were good people they'd have gone straight to Heaven instead of coming here. We should send them back into the sea!



VIGILANTE EXORCISTS SAY THEY'LL BANISH REFUGEE GHOSTS BACK TO HELL



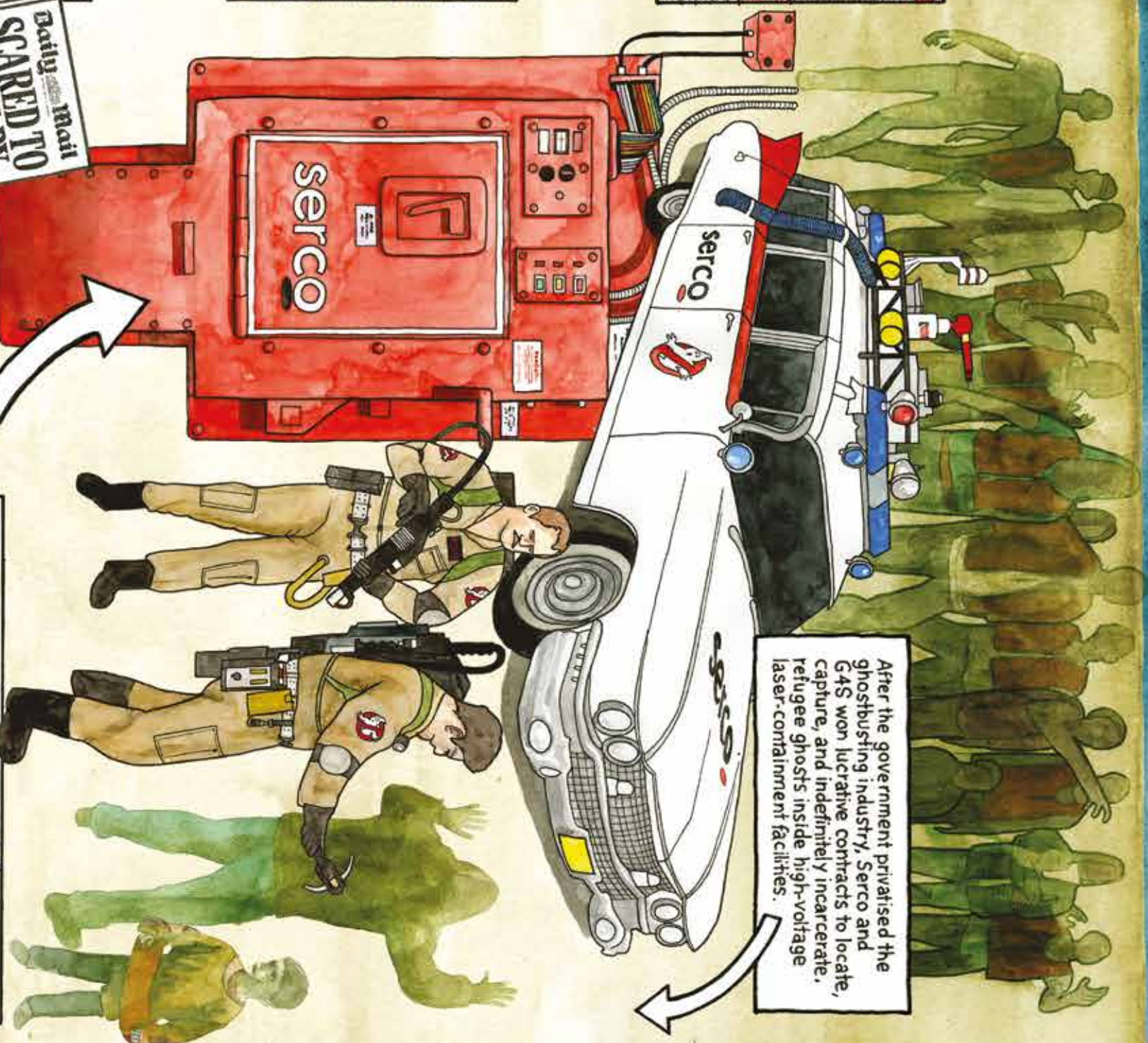
ENGLISH GHOSTS WORRY THE INFLUX OF REFUGEE GHOSTS WILL PUT A STRAIN ON THE HAUNTED CASTLE AND MANSION SYSTEM



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REFUGEE GHOSTS NOT WELCOME



Daily Mail
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GHOSTS

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DARREN CULLEN

THIS MONTH'S FEATURED ARTIST

.....

Darren Cullen is a satirical artist, illustrator and writer based in London. Using the language of advertising and marketing, his work comments on 9-to-5 life, consumerism and military recruitment, among many other topics.

Despite drawing criticism from the usual publications, Darren's work about the realities of life in the military has received widespread support from veterans, including Veterans for Peace UK. We first became aware of his work through the Pocket Money Loans project, which created pop-up shops offering bouncy castle mortgages and other spoof financial products to children.

What's your background as an artist and have you always wanted your work to carry a 'message' of some kind?

I was born in Leeds to Irish parents who were fairly left-leaning politically, but I was corrupted by reading the red-top tabloids on my paper round and I became a bit of

lished artists, increasingly allowing their work to be used like that. Not just because it guts their independence and makes them complicit in the exploitation and deception of consumers – those people we used to refer to as 'citizens' – but it also sets a really shitty example to young artists and justifies the next generation in selling out even more. Corporate collusion should be a death sentence for an artist's career, but it isn't, and that's a sign that we're losing.

What's your favourite reaction you've had to your work?

Being called a "Britain-hating anarchist who knows the value of nothing" by the Tory MP Johnny Mercer has to be the highlight. But I've also had a lot of great reactions from veterans about my anti-military work. When I was making my Join the Army comic, I never expected so many ex-soldiers to actually like it, or to find it funny or interesting. It's also what led to me working closely with Veterans for Peace UK, especially on the fake toy advert we made about child recruitment in the

"CORPORATE COLLUSION SHOULD BE A DEATH SENTENCE FOR AN ARTIST'S CAREER"

a right-wing British nationalist through my teens.

The tutors wouldn't let me into the final year of my degree because my work had become increasingly "uncommercial and offensive". By that stage, I was already having pretty severe doubts about the ethics of advertising and the merits of nationalism and I was lucky enough for the Fine Art department to take me on.

When it comes to messages, not all of my work has one. Some of it's just supposed to be funny and a bit daft. But in general, I find being able to get ideas across in this way incredibly cathartic and it's become a way of articulating the sometimes imprecise and formless anger I feel about these issues.

Does doing overtly political work make it hard to make a living from your art?

Well, I think advertising is a pollutant that debases culture, degrades language and poisons our thoughts, so it's not really an option for me to use my work in any way that adds to that corporate onslaught of weaponised imagery.

It's so depressing to see artists, and especially rich, estab-

British army, which was based on my Action Man: Battlefield Casualties toys.

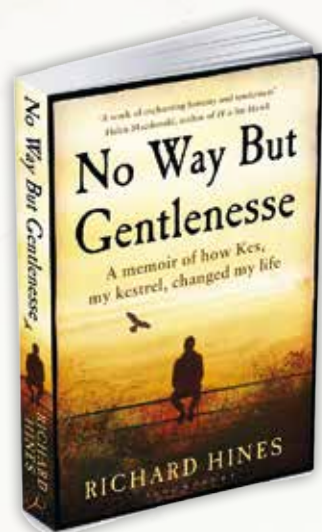
What else do you have planned for the rest of 2017?

I'm currently half-way through a giant illustration of hell, in which all the business people have taken over and started running the place for profit. I'm also planning on completing Scalextric: Daily Commute, a working toy diorama of dozens of Scalextric cars endlessly edging around a grim, looping traffic jam between home and work. And I've been writing a couple of short films I hope to make with Price James, the director of the **Action Man: Battlefield Casualties** toy adverts, including a full-length episode of **Thomas the Tank**.

Sam Walby

spellingmistakescostlives.com | @darren_cullen

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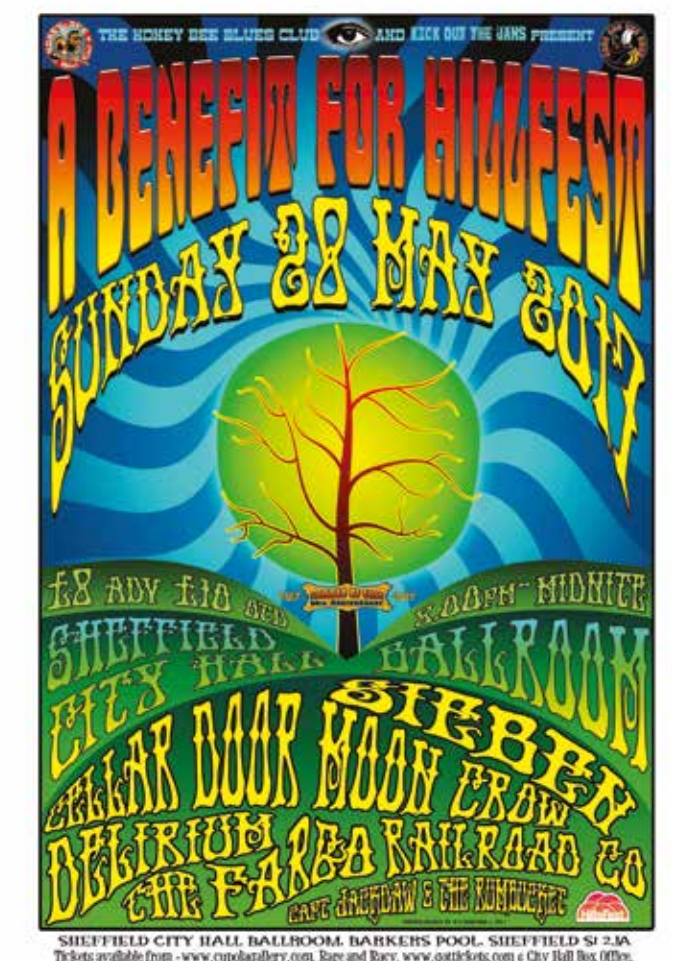
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MUSIC

CLASSICAL WEEKEND 2017

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Kraal: a corral, an enclosure (Dutch/Afrikaans)

As the sunlight comes and goes through the stained glass of St Marie's Cathedral, leaving mushy pastel stains on the stone arches, Sheffield-based composer Jenny Jackson premieres her latest commission, **Kraal**.

Hundreds of singers, all in black, have physically surrounded us, showing us their backs. So begins a gigantic musical version of Chinese whispers, where pitch and rhythm is passed in both directions around the circle. Music flows back and forth in a microcosm of human interaction; learning and building, changing and repeating. After rising to a pulsing crescendo, it fades to a whispered end. It's the singers whispering to each other for once, not the audience. The listeners are corralled but the music is not a fence; we are the air inside the bubble, the space between the ears.

Staying with Jackson, her composer collective Platform 4 play amid the glazed tiles of Channing Hall, a set bookended with John White's **Hooting and Drinking** and Jackson's response, **Hooting, Not Drinking**. Tom Owen leads the former, with the audience again encircled by the performers who drink and blow, drink and blow, the pitch gradually lowering around us. Classical musicians make their rider go further.

At times Hooting, Not Drinking sounds like a gang of robots trying to communicate with owls – a compliment, honestly – as flutes and variously sized empty receptacles converse, the glassware silently swapped on towelled surfaces. Jackson herself fumbles a small liqueur bottle mid-performance but catches it. I wonder if, with her contemporary composer brain, she's now distracted by the potential sound of unsmashed glass.

Between the two hootings, Tom James' **Ophelia** with its 'sweet bells' and 'blown youth' is cried out on wounded flute and cold

piano, losing strength just as the bottles surrendered their pitch, while in Chris Noble's **Of Limits** the composer has corralled his own process.

Walking from Channing Hall to Kelham Island Museum, I pass Rob Lee's geometric 'SHF' mural, the illusion of depth reminding me again of Hooting and Drinking's gradual descent. But it is ascent we experience in **Canticles of the Sky** (John Luther Adams). Olly Coates leads 40 local cellists who yet again surround the audience. With an impish smile, Coates rotates towards each compass point throughout the four movements, while a gentle tornado of strings sweeps the room. I would love to combine Canticles with Anthony McCall's 'solid light' installations. Though different art forms, to me they express the same sensation, reflecting an idea of a smooth and perfect expiry, the exact opposite of Tom James' Ophelia. There's a spectrum, another circle.

In the Upper Chapel there's a shiver across the stage as 'Autumn' sets in during Vivaldi's **Four Seasons**, the visible ripple of bows blown across the violins and violas. In the Winter Garden, Escafeld Choir are singing 'Moon River' to delighted shoppers, while Olly Coates is back in the City Hall Ballroom with a snowstorm of Shostakovich, featuring the saddest plucking I've ever heard.

Lizzie Ball is perched high in the Upper Chapel, aglow against the organ pipes, playing Arvo Pärt with the accompaniment hidden in the dark. **Fortuna's Wheel** spins in Firth Hall. Back in Channing Hall, there's a whispered 'here we go' from a voice in the audience before the music starts and we go round again.

Nat Loftus

SOUNDWAVES

Tramlines have announced a raft of new acts, with Primal Scream, Kano, The Big Moon, Little Robots, Champion, Neil McSweeney, Luxury Death, James Ewan Tait and many others joining the fun on 21-23 July.

Rhys Celeste aka Microlith, a mainstay of Sheffield's CPU Records, has died in Malta aged 24. His latest EP **Subtle Variance** has just been released on CPU. Announcing his passing,

the label described him as "so young and so full of talent."

After being evicted from their Sylvester Street home late last year, **Delicious Clam** are busy constructing a new space in an as yet unknown city centre location.

Hope Works have announced a new multi-disciplinary festival called **No Bounds**. The launch party on 9 June features top-tier techno from Nina Kraviz and Helena Hauff, UK heat from Mum-dance, live sets from Shackleton and Kaitlyn Aurelia Smith, plus talks, live coding workshops and other delights.

LIVE

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DIGITAL MYSTIKZ, COMPA & BENTON

3 MARCH
THE NIGHT KITCHEN

If anyone was going to The Night Kitchen for the first time and struggling to find the venue, they could have followed the echo of the almost boundless sub-bass that is prominent in the type of dubstep that first made a name for itself in the south London borough of Croydon. Digital Mystikz, Compa and Benton at The Night Kitchen was a celebration of that era.

Nowadays it's a surreal experience to hear a consistent set featuring tracks from the likes of Kahn & Neek, Loefah, Benga, J Kenzo, Coki, Skream and other dubstep heavyweights all under one roof in Sheffield. The reverberant, melodic drum patterns many dubstep tracks bear can't be ignored. The tracks leave spaces in between them that are up to the audience to fill, usually through uncontrollable head-bobbing and near mosh pit-level reactions. The Night Kitchen was all of this and more tonight, and it was transfixing to see Mala, Coki, Compa and Benton, as well as Mud and FZKS Audio.

If you missed out then you undoubtedly missed one of the best nights to occur in Sheffield this year. Not only did it showcase some of the best music from a genre that has continued to grow following its transition back to the underground, but it was also a potent reminder that a venue that's hosted so many great events is due for closure this summer. As well as making people eager for another dubstep line up, Blue-wave's event acted as a firm indicator of the many good nights left to come at the cutlery factory turned nightclub.

Akeem Balogun

SLOW CLUB

3 MARCH
OUTLINES FESTIVAL

"You alreyt?" Rebecca Taylor, one half of Slow Club, shyly greets the crowd. She and Charles Watson are as Sheffield as they come. At another Leadmill gig a few years back, she took to the stage in a dress made from Sheffield Wednesday shirts, and here the duo reminisce about sneaking into the iconic venue as underage teens.

Slow Club kick things off in style with the excellent 'Ancient Rolling Sea' and 'Tears Of Joy'. Their biggest hits quickly dispensed with, the pair settle into an intimate set, the mood undulating between upbeat crowd-pleasers and slower, thoughtful songs more befitting of their name.

The pair's reputation as a class act is well founded and it's easy to see why their retro-infused, Sunday morning, Fleetwood Mac-inspired music has won rave reviews. They're brilliant musicians, both contributing vocals and guitar, with Rebecca also putting a shift in on drums.

Both take turns to have the stage to themselves, playing solos with the other musicians waiting in the wings. Their talent is obvious, but closing the first night of Outlines Festival in front of an excitable Friday night crowd, the setlist is slightly mistargeted at times, the mood slightly mis-pitched. As Charles confesses after his solo, "I feel like the guy in the guitar shop playing solos while his girlfriend's waiting." Unsurprisingly though, Slow Club's smooth, gorgeous melodies leave the crowd wanting more and they oblige with a superb encore. "I hear that guitar music is coming back here any day," sings Watson on 'Tattoo Of The King'. If there's a guitar revolution coming, there'd be no better leaders.

Dan Rawley

LISTINGS

HOSTED BY
SAM GREGORY

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LEGOWELT & RANDOMER

21 April | Hope Works (Little Mesters) | £13.50

Rotterdam outfit Clone Records have been putting out game-changing techno from Drexciya, Dopplereffekt and Legowelt for 25 years. Catch the latter at this courtyard show, bolstered by the rugged dance floor grit of Rohan Randomer.

GLOBAL SOUNDTRACKS: YOGESH SAMSI

21 April | Firth Hall | £14

The tabla has been the backbone of Hindustani music for hundreds of years, and there are few players more qualified to demonstrate its rolling yet rhythmic style than Yogesh Samsi. He'll be accompanied by John Ball on the santoor, a 72-stringed instrument with a shimmering sound.

EULERROOM #6

22 April | Access Space | £5

Punning on the name of Swiss mathematician Leonhard Euler – rhymes with 'boiler', y'see – this offshoot of the ever-intriguing Algorave parties will see live-coded dance music streamed from Sheffield out to the world.

GURR / YANAKA

26 April | Picture House Social | £7.15

Gurr, the duo of Laura Lee and Andrey Casablanca, are all about simplicity, stripping indie's unnecessary frills out of playful pop, like hit single 'Moby Dick'. Joining them at this co-headline show, the darker fare of Brighton's Yanaka.

BUTOH

27 April | Access Space | £5

Eri Kamidate and Aya Ogawa from the Japanese island of Hokkaido are in town for a rare Sheffield performance of the Butoh discipline of expressive dance. Musical accompaniment from violinist Beatrix Ward-Fernandez and percussionist Charlie Collins.

KRS-ONE

27 April | Plug | £22

Lawrence Parker is one of the pioneers of hip hop, ushering in its late-80s golden age as part of the politically aware collective Boogie Down Productions. His new album on Killahpride Records is titled **Now Hear This**, and you have the chance to at his first ever Sheffield show.

Throughout the modern music history of the UK, scenes suddenly blossom in certain locations, the result of a strange alchemy of people, place and atmosphere.

Over time, like-minded artists relocate to that city, perpetuating the phenomena. It happened in Bristol in the 90s with the burgeoning hip hop and drum 'n' bass scenes, and more recently in Huddersfield, where the Contemporary Music Festival has attracted composers from Canada and Japan to live in the city.

Now in Sheffield a folk renaissance is emerging in much the same way. Artists like Nancy Kerr, Martin Simpson and the socialist singer Roy Bailey have made a home for themselves in the city, with the proximity of the Peak District a big draw. Also attractive is the strength of the city's folk scene, with The Greystones often welcoming big name stars with acoustic guitars several nights a week, and the celebrated Folk Train singing all the way to Edale and back once a month.

PWR BTM

12 April | Harley | £11

Punk duo PWR BTM may top many a critic's end-of-year poll with new record Pageant, after live shows that have seen Liv Bruce and Ben Hopkins assume a dominating role in the queer rock scene. They'd love you to come.

VALIA CALDA

12 April | Lescar | £7

This London quartet mix the spiritual side of jazz artists like Don Cherry with ambient music, Greek folk, electronics and free improv, resulting in a heady brew of new colours and intoxicating atmospheres. For fans of experimentalists like Ornette Coleman and Brother Ah.

NOBLE JACKS

13 April | Hagglers Corner | £8.10

Rabble-rousing folk from a Brighton-based outfit showcasing their debut album, **What The Hammer**. Live favourite 'The Blacksmith Stomp' is apparently dedicated to the group's farrier friends, which I doubt is a dedication many bands could make.

LACERTILIA

20 April | Mulberry Tavern | £6

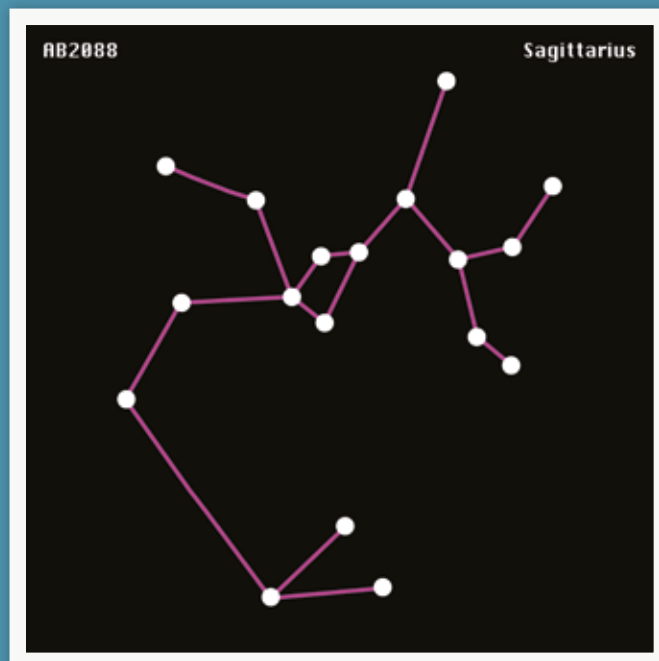
There's no hazier way to spend 4/20 than with a stoner rock session from Cardiff's Lacertilia, cosmic rock that's groovy and grimy. There's also the reefer riffs of Chubby Thunderous Bad Kush Masters and local friends Air Force Chron.

OH SUSANNA, BEN SAVAGE & HANNAH SANDERS

20 April | Greystones | £13.20

An intriguing project from Canadian singer-songwriter Suzie Ungerleider, whose new album, **A Girl In Teen City**, sees her take on the presumably autobiographical persona of Suzie, a teenage punk in the 1980s struggling to make sense of the world.

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AB2088

SAGITTARIUS

More known for delivering the uneasy listening side of electronic music, CPU Records imprint Computer Club slips into more comfortable sounds with its seventh outing by AB2088. Available on digital and cassette, a format receiving a renaissance, it's a journey through experimental techno that's not only submersive but also highly thematic. Unlike most electronic LPs that are unstructured and invariably a collection of 12" A and B sides, **Sagittarius** very much works as a unified piece. With definite nods to the underwater sounds of Detroit legends Drexciya, Andy Brown's debut album is of a very high quality, both production and ideas wise.

You can almost conjure up the imaginary sci-fi visuals as mellow openers 'Lacu' and 'Permafrost' make way for the more Germanic sounds of 'Subsurface Ocean I'. 'Hydrocarbon' returns this conceptual release to the deep sounds of space, which at times feels like it could be a rescoring of the sci-fi classic **Dune**. 'Subsurface Ocean II' picks the pace up once again with bleeps and hypnotic loops akin to Hood, Banks and Mills' seminal X102 release in the 90s.

In amongst the fierce, foreboding rhythms there are moments of pure electro funk, as 'Bokglobules' drifts in and out of focus, before 'Cogen' submerges us once again into a deep cinematic landscape. The entire album feels like it's part of an interstellar journey and one that's yet to be completed. With any luck, Brown will take us on another trip into space sometime very soon.

Andrew Tattersall



FUTURE ISLANDS

THE FAR FIELD

Dancing is inherently embarrassing. It requires a transcendence of social reserve, which is why most of us only ever do it when we're off our faces.

There's plenty of dance-worthy tracks on this album and the band's debt to New Order is now way overdrawn. Michael Lowry drums with a Stephen Morris syncopation, William Cashion's bass cribs the tunefulness of Hooky, while Gerrit Welmers's synth washes are comparable to the 7" mix of 'Temptation'.

Frontman Sam Herring's voice soars through lyrics as courageously, wincingly sincere as his dance moves. The album is full of frank admissions of emotional weakness, including but not limited to the "I can't take it, I can't take it" refrain of standout single 'Ran'. Yet it feels like something is being held back.

All at once Future Islands broke through to the mainstream and became a meme. The last time the synthpop four-piece played Sheffield, the most rapturous reception came not in response to the music, but to any time Herring broke into the loose-limbed dancing seen during their performance on David Letterman's talk show. That performance went viral, which was perhaps inevitable.

But it's a shame that, amidst the ironic gawping, Herring is reduced to a novelty. It diminishes the riches of his unusual voice, as prone to soulful crooning – utilised wonderfully during a recent BADBADNOTGOOD collaboration – as to throat-shredding howls. New album **The Far Field** is consequently a little more reserved in its ambitions, a little more one-note, as if on the defensive.

Tom Baker



KATIE PHAM AND THE MOONBATHERS

PARENT'S EVENING

When writing about music, the word 'sedate' used to be a perjorative tag, until laid-back bands like Stereolab and Beach House claimed it as a positive musical attribute that unfolds its charms at a different pace.

Add to that list Katie Pham and her two Moonbathers, whose sound is so sun-drenched it could've been recorded in a greenhouse. This four track EP, the Sheffield group's first on new label Cosmo Spring, finds them mining a similar vein as on their debut split for Delicious Clam, but with stronger tunes which show an increased confidence in the group's songwriting.

Guitars chime through a thick cloud of hash smoke on opener 'Constant Comment', which showcases Pham's way of writing vocal melodies that suit her breezy, care-free voice perfectly. What makes the group's music so consistently engaging is that below the sunny surface a melancholic current flows, such as on 'Sweet Potato', with a guitar line that sways gently back and forth as Pham reveals that she's "trying to be detached but that's not me".

The undertones of bittersweet self-doubt that creep into their songs neatly curb tendencies towards any mumblecore twee-ness that the title might imply. "I'll always be here, until I'm not", she sings on 'Guinness Paltrow', a propulsive highlight. On closer 'Feels Pretty Real', Pham tells us that she's "waiting for her life to start" as her own voice swirls beneath her in eddies of reverb. On this evidence, it'll be something special when it does.

Sam Gregory



GAS

NARKOPOP

One of the most distinctive sounding oeuvres in electronic music, the GAS albums of the 90s married the peerless production of Wolfgang Voigt's other projects with the Germanic Romantic tradition of Goethe and Wagner, creating a dense and melancholic techno-pastoral.

With a hand adept at balancing tense discordance with somnambulant beauty, Voigt layered atmosphere upon atmosphere over a heartbeat of muffled kick drums and noise in loops that seemed to catch echoes of something sinister lost or buried in our millennial consciousness.

Fast forward 20 years, and a time in which Voigt could evoke muted disaster as a sinister relic of the past seems itself a saccharine memory of a more hopeful era. From something that caught a dark history before it faded, his music has evolved into something full of ominous foreboding, a sense that the worst is ahead of us. The new album, while unmistakably sharing a sonic lineage with the older material, has eschewed the loop for more orchestral arrangements. Instead catching the listener in a moment, **Narkopop** is at its best when it creates a sense of forwards propulsion, a scary pitching into the unknown.

This album looks to the future, not the past, but with its echoes of previous works – both by GAS and its musical forebears – Voigt gives us the uncanny sensation that we have been here before. A crucial and unsettling piece of music for our times from the man who has always insisted on electronic music being something more than 'pop'.

Ben Dorey

Go to nowthenmagazine.com/sheffield for reviews of *The Crookes* at Outlines, *Let The Dancers Inherit The Party* by British Sea Power, *Fujiya & Miyagi* by Fujiya & Miyagi and *Electric Lines* by Joe Goddard.



Photo by Chris Saunders

THE MOONLANDINGZ

SEMI-FICTIONAL OUTSIDER POP MADE FLESH

.....

Often described as ‘semi-fictional’, The Moonlandingz spawned from Eccentric Research Council’s 2015 concept album *Johnny Rocket, Narcissist & Music Machine... I’m Your Biggest Fan*. It featured the band’s own track ‘Sweet Saturn Mine’, fronted by the ever-notorious performers Lias Saoudi and Saul Adamczewski from Fat White Family.

Fast forward a couple of years and The Moonlandingz appear to have officially transformed into a separate, real entity. We caught up with Adrian Flanagan to tell us more.

How did you become involved with Lias and Saul from Fat White Family?

I named them as one of my favourite new groups in a piece I wrote a few years ago for The Quietus and they invited me along to a show in Sheffield to hang out. This specific gig they played at The Harley went down in the ‘annals’ of local music folklore.

Basically, there was a naked onstage incident that ended in a dirty protest, with Lias dipping his finger into said ‘protest’ and giving himself a mucky war stripe. The entire audience

stepped back about 20 foot. For me, it was love at first sight - love at first shite, even.

After the show, the promoters and the bouncers were running around in disgust and waving clipboards about, wanting to throw the band out. I stepped in and tried to calm stuff down, stating that ‘everyone at this gig will never forget it’. I must add that I was the only person willing to give Lias a hug after the show. His shit kind of cemented our friendship.

Your work always seems to have a concept behind it.

What’s the idea with the new record?

Eccentric Research Council albums are concept records. The Moonlandingz album isn’t a concept record, unless the concept was to make an outstanding adult pop record that can make you laugh out loud, make you cry, make you pull some serious shapes with your body whilst doing the ‘propeller’ with your penis.

I couldn’t help but notice that the cowboy (Randy Jones) from the Village People is featured on a song called ‘Glory Hole’. How did you swing that one?

Johnny Rocket propositioned him in the KGB bar toilets in the East Village, NYC. His advances were spurned but they kept in touch, with racy correspondence sent via a dusty old fax machine. Recording with him was a real laugh. Did you know before the Village People he was in an arty punk duo with Grace Jones? He’s a really interesting fella is young Randy and he was a total babe.

What was the impetus to turn The Moonlandingz into a real life touring and recording band?

“YOKO ONO IS AN AVANT-GARDE WARRIOR, A TRUE AND TIRELESS ACTIVIST”

It kind of started as some kind of absurdist, Dadaist joke. My plan was to get one of The Moonlandingz songs to national radio. Within a week of sending it out, The Guardian got behind it and the track was playlisted by BBC 6Music and remained on the radio daily for around two months. I was getting loads of offers of live shows from all over the world, all of which I turned down, because we weren’t actually a live band.

And then Marc Riley got in touch with me – he’s a big fan of the ERC – and he asked me if The Moonlandingz would come in and do a live session for him. At that point we only had four songs and no live band. We did the session, the tracks sounded really raw and exciting, and it went down so well with the listeners that we thought it might be worth pursuing further.

You’ve worked with actor Maxine Peake, first as a crazed fan and then at ERC’s show in Sheffield. How did the connection come about?

I’ve been working with Maxine for around six or seven years. She’s one of my closest friends. We have a lot in common, be it music, politics, films and the same coal black sense of humour. Maxine has been the narrator on all my Eccentric Research Council albums. Our records are in essence like radio plays that Maxine narrates and Dean Honer and I soundtrack with synthesizers. I’ve no plans to write another story based on The Moonlandingz, but will hopefully do something new with Maxine and Dean when our Moonlandingz commitments have died down a little.

You recently hit out at ingrained industry sexism when

you asked for all-women support acts on your tour. What can men in the music industry do to influence the situation?

I actually asked for all women or female-fronted bands, so I wasn’t saying ‘no men’ per se. I have a mistrust of male-only groups. They are just randy bastards, animals even, who only see women as their ‘playthings’ and wouldn’t dream of encouraging them to pick up a guitar or to be on the stage.

Four boys in a band is such an arcane musical formation. It’s a cliché. I’ve always had women in my bands. Often they are ten times better players, with a better feel and a deeper understanding of the music. If we can give half a dozen female bands a shot at playing to a decent crowd across the UK then maybe promoters of, say, the Leeds/Reading Festival might consider booking more female artists, rather than what I can only see as being a hideous sausage fest.

Personal highlight on Interplanetary Class Classics?

Without a doubt, having Yoko Ono guesting on the album’s closing track. We had this big psychedelic funky jam thing that was about 15 minutes long. It sounded a bit like some of Yoko’s solo records from the early 70s, which I loved. I had a brief chat with Sean [Lennon] about maybe getting Lias and Yoko having a scream-off on the track, which he loved the idea of, but nothing was said for about a month or so after. Then one cold night in Sheffield, Sean sent me a short video clip of his mum doing her thing over our track. I don’t think I’ve ever felt so proud. It was a great, great honour. She’s an avant-garde warrior, a true and tireless activist, a great artist and the queen of the scream.

There’s a group of people singing all at the same time on the chant-a-long verse-chorus thing. We’ve got Rebecca Taylor from Slow Club singing, our friend the Lord Mayor of Electro Pop, aka Mr Philip Oakey from The Human League, grouped in with Lias and me. It’s certainly a unique juxtaposition of people – five generations of outsider pop music making, ex-art school legends singing in unison.

What’s next for The Moonlandingz, ERC and beyond?

Well, The Moonlandingz are about to start our big UK tour, then we head into Europe for a couple of weeks, then doing promo shows in the US, then pretty much playing almost every other weekend at festivals across the UK and Europe. I’d like to do the ERC’s Johnny Rocket album live in its entirety on the South Bank next year, involving the ERC, Maxine Peake and The Moonlandingz and do a big production of it, but we’ll see. I might just fuck off and join a monastery.

Tasha Franek & Sam Gregory

Interplanetary Class Classics is out now.

@themoonlandingz | facebook.com/themoonlandingz

HEADSUP

OUT ALOUD: SHEFFIELD'S LGBT CHOIR

.....

Familiar to many thanks to their annual Winter Garden show, Out Aloud are a Sheffield choir made up of LGBT people from many different backgrounds. Ahead of their star-studded tenth anniversary show on 20 May, I spoke to musical director Val Regan and choir singer Angela Galvin to find out what has made the group such an enduring success.

With marriage equality achieved, is there still a need for a gay choir?

[Val] I've worked as a community musician for about 20 years and community music is about giving people access to music making who might not ordinarily have the chance. The other element is building communities, building confidence and cohesion. If you want to sing and you go along to a choir, they're not going to call it a straight choir but effectively that's what it is. There's a culture and an assumed community there. Things are changing. There's been great advances, but people have a need to be with others who share their experiences. It can also represent the LGBT community in a really uplifting, different way.

To join Out Aloud you don't need any previous singing ability. Is that important to the identity of the choir?

[Val] Yeah, not just of this choir but it's part of the ethos of how I work, to make music as accessible as possible. It's important that people don't have to read music or be particularly confident singers to join. It's about taking away potential barriers to people making music as those things aren't necessary. They're just particular ways of doing it.

Tell us about the concert on 20 May.

[Val] It feels really important to mark ten years, because back then things were very different in Sheffield. It's amazing to see all the friendships that have come about through the choir, so we're really going to town.

[Angela] We've got the comedian Rosie Wilby, who's compering the evening, and the 20-piece London Gay Big Band. Val's working on arrangements with them so we're going to sing a couple of numbers together.

[Val] The title is 'Significant Others', talking about LGBT lives through music. One song is about Rosetta Tharpe, who was hugely influential in creating the sound of pop music. She was a bisexual African American woman who most people have forgotten all about, so we'll be celebrating her.

We're a group of nearly 70 which contains a broad spectrum of people who contribute to the life of the city in so

many different ways. It's a great expression of what can happen when you come together with one purpose. We're going to take people on a journey. We hope people will laugh and cry and sing with us. There'll be outfits and dancing. There'll be trombones. What more can you possibly want?

What's your favourite song that you perform?

[Val] That's really tricky. This is like Desert Island Discs. I just like whatever new song we're working on, because you get really excited about hearing the choir singing it.

[Angela] At least two of the ones we're rehearsing at the moment are becoming favourites. 'Don't Stop Me Now' is going to be fantastic. The next one is always your favourite one. The other is 'Panther'.

[Val] It's a great song by a contemporary American songwriter who writes in the shape-note tradition. It's a very different style, but it's a fantastic, rousing, raise-the-hairs-on-the-back-of-your-neck kind of song. We're doing that at the concert as well. That's quite a good representation of the spread of repertoire that we've got: archetypal pop to contemporary choral pieces which are very exciting to sing.

Sam Gregory

OUT ALOUD
SINGING PROUDLY SINCE 2008



Out Aloud's 10th anniversary celebration takes place at The Octagon on Saturday 20 May. Tickets are £15 via the SIV box office.

outaloud.org.uk

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Friday 14th April HOLY HOLY 'THE RISE AND FALL OF ZIGGY STARDUST' FEAT. TONY VISCONTI & WOODY WOODMANSEY Doors 7.00pm Tickets £29.50 (advance)	Saturday 22nd April OCTOBER DRIFT & KONG Doors 7.00pm Tickets £7 (advance)
Sunday 14th May THE VIEW & THE BLINDERS Doors 7.30pm Tickets £17.50 (advance)	Friday 2nd June THE SUGARHILL GANG GRANDMASTER MELE MEL & SCORPIO'S FURIOUS FIVE Doors 7.00pm Tickets £20 (advance)
Friday 10th November HEAVEN 17 & BLANCMANGE Doors 7.00pm Tickets £25 (advance)	Saturday 9th December GUNS 2 ROSES 'APPETITE FOR DESTRUCTION' Doors 7.00pm Tickets £12.50 (advance)

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SHOWROOM CINEMA

WHAT'S ON IN APRIL

FROM FRIDAY 31 MARCH

A SILENT VOICE (12A)
 FEAR EATS THE SOUL (12A)
 THE GRADUATION (15)
 FREE FIRE (15)
 THE TIME OF THEIR LIVES (12A)

FROM FRIDAY 7 APRIL

ZIP & ZAP AND THE MARBLE GANG (PG)
 THE EAGLE HUNTRESS (U)
 NERUDA (15)
 I AM NOT YOUR NEGRO-FILM OF THE MONTH
 PEPPA PIG: MY FIRST CINEMA EXPERIENCE (U)
 RAW (18)
 A QUIET PASSION (12A)

FROM FRIDAY 14 APRIL

SMURFS: THE LOST VILLAGE (U)
 THE HANDMAIDEN (18)
 MULLHOLLAND DRIVE (15)
 THE SENSE OF AN ENDING (15)

FROM FRIDAY 21 APRIL

BUNCH OF KUNST
 THE HAPPIEST DAY IN THE LIFE OF OLLI MAKI (12A)
 CLASH (15)
 THEIR FINEST (12A)

FROM FRIDAY 28 APRIL

LADY MACBETH
 HEAL THE LIVING (15)
 SUNTAN (18)
 ONE FLEW OVER THE CUCKOO'S NEST (18)

STAGE ON SCREEN

NTL: THE TWELFTH NIGHT (12A)
 BOLSHOI: A HERO OF OUR TIME
 NTL: ROSENCRANTZ AND GUILDENSTERN ARE DEAD (12A)
 RSC: JULIUS CAESAR (12A)

FILM STUDIES

WENDY & LUCY (15)
 NIGHT MOVES (15)

iVIVA!

PASAJE DE VIDA - Q&A (15)
 RARA (15)
 Cien Años de Perdon (15)

FASSBINDER SEASON

THE MARRIAGE OF MARIA BRAUN (15)
 EFFI BRIEST (U)
 THE BITTER TEARS OF PETRA VON KANT (15)

SPECIAL SCREENINGS

WHO'S GONNA LOVE ME NOW?
 SATELLITE Q&A (15)
 STOP MAKING SENSE (PG)
 UN CONDOR
 MINDHORN - Q&A (15)

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FILMREEL

WOMAN WITH A DOUBLE BASS

.....

As part of Music In The Round's 'Russia In The Round' festival early this May, Ensemble 360's double bass player Laurène Durandel has created a soundtrack for Dziga Vertov's 1929 film, **Man With A Movie Camera**, the trailblazing tour de force that documents a day in the life of a Soviet city in startlingly innovative and fast-paced fashion.

Live accompaniment to films old and new seem to be experiencing a renewed increase in popularity both locally and nationally. To my mind, it's a trend to be welcomed, especially as it often promotes so-called 'silent' films, including many created by avant-garde artists. I was therefore especially keen to ask Laurène Durandel about her approach to the film, her forthcoming performance, and how she came to write this soundtrack.

"This is something I always wanted to do [...] With such a self-contained movie – precise, particular and open – it's got good space to imagine and write with freedom for creation," Laurène told me. Part of the attraction is also the ability to influence how the audience experiences the film: "I like having to carry a bit the

from not being familiar with the film before writing the score ("Shame on me," she jests). As a result, she's felt able to remain "fresh and sincere". Similarly, while she started to watch versions of the film with soundtracks created by Michael Nyman, amongst others, she soon turned down the sound so she'd be neither intimidated nor imitative in her approach.

This is brave indeed. Something as visually explosive and relentlessly fast-paced as Man With A Movie Camera is not easy to work with, and while Laurène agrees with Vertov that any musical score for the film should be fast-moving, she feels "the short shots are a real challenge" and that "it requires a lot of thinking to find the right approach for the writing and not be too busy or too silent".

"The fun part is to offer my vision of each scene [...] I like the process of having to search deep within me to see what it really does to me, and build on that."

Not having studied composition, but greatly enjoying inventing and the freedom to do so, she's also "not wanting to

"THE FUN PART IS TO OFFER MY VISION OF EACH SCENE"

power over how the movie will be perceived, with my choice of music and character for it."

It transpired that while performing a live film soundtrack is new for Laurène, she's no stranger to using her voice and piano-playing skills in tandem with her double bass: "I often use those three possibilities [...] in recitals, offering a place for improvisation, theatre and creation." And she's experimented with film and television music previously, too: "My last recital mixed some Bach, world premieres, and songs from David Lynch's **Twin Peaks**."

Writing music for a film involves a huge number of creative and technical decisions, so I asked Laurène if she had worked closely with the film throughout or taken it more as an inspiration. Can we expect a soundtrack that matches the imagery and movement on-screen closely or something more abstract? Saying she'd "been wondering which route to take", Laurène regards her final route as both open and complicated. She wants neither to add information to a film that already is "demanding because it requires you to have an interpretation as a spectator", nor just to illustrate it. As part of her journey, she hopes to have benefitted

make my work heard during the projection, but to match with what I think is the atmosphere of each scene."

If you're still wondering quite what to expect, I'll leave you with Laurène's advice: "Honestly, come with an open mind and be curious. I hope it will encourage debate about how entertainment is presented and different ways we can give creativity new life."

Samantha Holland

Laurène performs her new score live for the first time on Sunday 7 May, 3:30pm in the Students' Union Auditorium, University of Sheffield. Craig Brandist, Professor of Cultural Theory and Intellectual History, will introduce the event. Tickets are free via Eventbrite.

Man With A Movie Camera will also be screened at Film Unit on 7 May, 7:30pm. Tickets £3 via filmunit.org.uk.

Tickets for most Music In The Round concerts and events are £19 each, or a mere £5 for students and under 35s, via musicintheround.co.uk.

FILM LISTINGS

HOSTED BY SAMANTHA HOLLAND

WENDY & LUCY

KELLY REICHARDT, USA, 2008

WED 12 APRIL | 6:30PM | SHOWROOM | £8.50/£6.30

A woman and her dog get stuck in Oregon on a painfully long journey to find work. Many reviewers raved about Reichardt's direction and Michelle Williams' acting – although, interestingly, those on different sides of the Atlantic tend to express quite different views about the film's relationship to contemporary 'poverty'.

showroomworkstation.org.uk/wendy-and-lucy

OUT/SIDE/FILM: NEW FILM & WORKS BY ARTISTS

THU 27 APRIL | 7-10PM | REGATHER WORKS | £7

Showing submitted and selected short docs, experimental film, artists' moving image, found footage and oddities from all over the world. Submissions invited on any subject or format whatsoever. Particular interest in films addressing the human condition locally, nationally and globally at this particular point in our history. To submit a film, contact info@outsidefilm.org. uk. Minimum age 18.

regather.net

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FRI 28 APRIL | 7:30PM | REGATHER WORKS | £7

A fascinating film that uses inventive cinematography and voiceover rather than more conventional narrative forms and dialogue. Animat's live soundtrack is said to be a hypnotic, ambient electronic soundscape to match the mood of the film.

regather.net

MOONLIGHT

BARRY JENKINS, USA, 2016

SAT 29 APRIL | 2:30 & 7:30PM

FILM UNIT, UNIVERSITY OF SHEFFIELD

It won the Oscar. Oh yes, it did! This film about identity and its shifts and stabilities across time as shaped by the infinite malleabilities and variabilities of race, class, gender, sexuality and more has garnered luminous praise for both content and form.

filmunit.org.uk

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28 Apr - GROUNDWORK

29 Apr - Witchgrass/Dead Slow Hoot
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30-6 Apr - Breathing Corpses(SUTC)
by Laura Wade

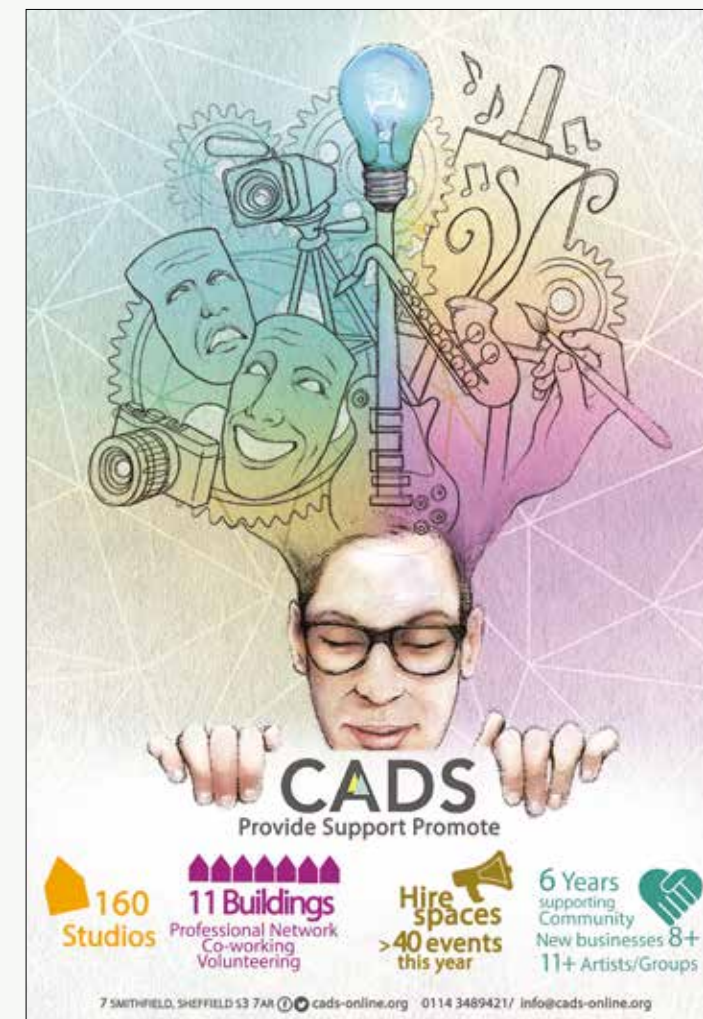
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FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

.....



FESTIVAL OF ARTS & HUMANITIES

2-22 MAY
SHEFFIELD.AC.UK/FESTIVALAH

Next month the University of Sheffield's best and brightest minds across the Arts and Humanities departments will gather to create a month of challenging and informative workshops, displays, film screenings and debates.

The Festival of Arts & Humanities launches in style on 3 May with author Ben Okri introducing the regional premier of the 2014 film, **N - The Madness of Reason**, for which he wrote the script, followed by an in-depth Q&A. Another highlight will be the screening of the experimental **Man With A Movie Camera** (7 May). Brought to life by a new soundtrack supplied by Ensemble 360, this promises to be an outstanding event.

Later on in the festival there'll be talks from poet **Helen Mort** (16 May), urban fantasy writer **Ben Aaronovitch** (10 May), electroacoustic composers **Jonty Harrison** and **Denis Smalley** (5-7 May), and **Angie Hobbs** (18 May) discussing whether democracy is under threat in 2017. There'll even be a Roman feast with accompanying poetry and stories (18 May).

At its heart, the festival is about collaborating with local cultural groups spanning a mixture of disciplines, so this year it will work closely alongside Music in the Round and Festival of Debate. The festival welcomes people of all ages and backgrounds. With most of the events being free, it would be a shame to miss such a fantastic cultural display right on our doorstep.



Photo by Shelley Richmond

INDIE WEDDING FAIR

SUN 30 APRIL, 92 BURTON ROAD
INDIEWEDDINGFAIR.CO.UK

It's said to be the best day of your life – the day that you profess your undying love for another and walk back down the aisle to the perfectly-timed release of white doves...

In reality, there's a huge amount of stress, tiredness and money involved in weddings. The average wedding now supposedly costs £30,000, which to most of us is a small fortune.

It doesn't have to be that way. The minds behind Inner City Weddings plan achievable, bespoke and truly unique weddings, with all the personal touches but without the gargantuan price tag. They explore and upcycle unused venues in the city centre and focus on using local suppliers to not only keep the prices small, but help support the local economy.

If you're getting hitched and want to pick the brains of the wedding experts, they're hosting the Indie Wedding Fair at 92 Burton Road on 30 April.

There'll be a plethora of local suppliers, including Pie Eyed, Campbells Flowers, Wildwood Paper, The Bake Lab, First Sight Videography, Soft Touch Events and Snowdrop Cakery. With a focus on quality, talented suppliers, it would be a shame to miss out on such a great opportunity to have your wedding individually designed for you.

PISS UP IN THE BREWERY

SAT 6 MAY,
ABBEYDALE BREWERY
ABBEYDALEBREWERY.CO.UK



Abbeydale Brewery has been quenching Sheffield's thirst for over 20 years. From Moonshine to Daily Bread, Deception to Black Mass, we've supped our way through most of their beers and partnered with them on many an event. They've also brewed various unique ales for Now Then and Festival of Debate over the years. 2017 is a big year for them and us lot at Now Then are going to be celebrating alongside them.

On Saturday 6 May, for the first time ever Abbeydale will be throwing open their doors to show us what they've got planned for the future. As the constant demand for their divine nectars grows, so too does the space they need to brew. They've outgrown their current home and so are sending it off in style with this event. Now Then will be bringing the entertainment and Abbeydale will be bringing the beers. Head to their website to get your hands on tickets. Come and raise a glass to another 20 years.

FESTIVAL OF DEBATE

APRIL-JUNE 2017
FESTIVALOFDEBATE.COM



The last 12 months have brought us plenty to talk about. So much has been laid at our collective doorsteps, from Brexit to Trump, immigration to automation. It seems that change is the only constant.

At Opus/Now Then, we've got our work cut out with 2017's Festival of Debate, so we hope our new programme covers as many bases as possible. At the time of going to print, the full programme hasn't been made public yet, but we thought we'd give you a taster.

We kick off with the panel discussion **Does Sheffield Just Need A Pay Rise?** (Mon 24 Apr, Millennium Gallery), closely followed by a talk and Q&A with LGBTI activist **Peter Tatchell** (Thu 27 Apr, Millennium Gallery). On a different note, also coming up in early May is **Would You Eat Bugs?** (Wed 3 May, Diamond LT3), which includes free samples (seriously).

We've got over 50 events happening all over the city in late April, May and June, so stay tuned to social media and our website for the programme launch.

HILLSFEST BENEFITS

28 MAY
CITY HALL BALLROOM



Oh, to go back to those hazy, lazy days of last summer. In particular, the weekend that Sheffield saw a new festival born and catapulted to success.

Hillsfest was a blast for everyone involved, a community-based festival imagined and executed by Cupola Gallery and the wonder woman that is Karen Sherwood.

It's important to remember, however, that whilst the event may have been free for us lucky lot, there are naturally many costs incurred by putting on an event of this size. So if you had a great time last year and want it to happen again in the future, please support Hillsfest on 28 May.

That day, two benefit events are happening at City Hall, a day of family-friendly fun in the form of pottery courses run by Art House, raffles and tombolas, and arts and crafts stalls, followed by some amazing local bands and musicians giving up their time for the cause in the evening. Free in the day, £8-10 in for the night's shenanigans. Get it in the diary.

BANNERDALE OSTEOPATHS

5 MACHON BANK RD, S7 1PE
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Whether it's that crick in your neck from sleeping badly that just won't budge, the spot in the middle of your back that won't loosen up no matter how much you shuffle around, or the shoulder pain from lifting something just a bit too heavy, it always seems so much hassle to wait for a doctor's appointment.

There is another option. Bannerdale Osteopaths, based in Nether Edge, offer same day appointments in an effort to reduce the burden on the NHS. Not just dealing with back pain, they're on call to help you deal with neck, muscular and joint pain too. They're open six days a week and have early morning and evening appointments to suit busy lifestyles.

At Bannerdale Osteopaths, Steven Ojari has managed to create a friendly, relaxing and healing environment for all your aches and pains, and is now joined by Mariska Wilkins and sports specialist Alex Jones.

Visit their website to learn more and book an appointment online.

THE MOONLANDINGZ

1 APR :: £12.00

KING NO-ONE

13 APR :: £7.00

REDFACES

14 APR :: £7.50 :: THIS SHOW IS AT QUEENS SOCIAL CLUB

HUSH

15 APR :: £5.00

THE TOTAL STONE ROSES

16 APRIL :: £10.00

STEVE DAVIS & KAVUS TORABI DJ SET

16 APR :: £5.00

THE RECROOTS

22 APR :: £5.00

SKINNY LISTER

27 APRIL :: £12.00

CABARET VOLTAIRE

29 APR :: £40.00 :: THIS SHOW IS AT THE DEVIL'S ARSE

RICHARD HAWLEY

30 APR :: SOLD OUT :: THIS SHOW IS AT THE DEVIL'S ARSE

THE LOUNGE KITTENS

30 APR :: £8.50

THE MAGIC GANG

1 MAY :: £10.00

SEAFRET

4 MAY :: £10.00

MAXIMO PARK

10 MAY :: SOLD OUT

BRIX & THE EXTRICATED

11 MAY :: £16.00

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THE VELLAS

20 MAY :: £5.00

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FRI 14TH APR - £5 ADV - 6.45PM *#

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+ DESENSE

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+ DENIZEN

+ BEARDMORE

+ CHURCH OF LIES

+ SPAZTIK MUNKEY

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DEADSET DREAM

+ NEVER HILL

SAT 22ND APR - £6 ADV - 6.30PM *#

RED SPEKTOR

+ DELIRIUM

+ LODESTONE

MON 24TH APR - £8 ADV - 6.30PM *#

TAX THE HEAT

+ NAKED SIX

+ THE VELCRO TEDDY BEARS

FRI 28TH APR - £8 ADV - 6.30PM *#

DAVE**McPHERSON**

+ SUPPORT

SAT 29TH APR - £20 ADV - 7PM *#

THE QUIREBOYS

+ LAST GREAT DREAMERS

+ SOULS OF TIDE

MON 1ST MAY - £6 ADV - 6.30PM *#

APEY & THE PEA

+ BA'AL

+ ONE YEAR DEAD

+ RANCIDIUM

TUE 2ND MAY - £15 ADV - 7PM *

BLACK SPIDERS

+ BIGFOOT

+ SABBRA CADABRA

MON 22ND MAY - £6.50 ADV - 6.30PM *#

SLYDIGS

+ SUPPORT

SAT 3RD JUN - £16 ADV - 7.30PM *#

PANIC ROOM

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SAT 1ST JUL - £12 ADV - 7PM -18+ #

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FABULOUS MAGAZINE 1968

Stones At Home

After a hard day's night at the Flamingo or Whisky a Go Go these five Jumping Jack Flash Harrys love to relax in a giant tin of Ambrosia Creamed Rice made in Devon, England since 1917.

"The Who can keep their Baked Beans, it's Creamed Rice for us" quips blond pudding-bowl Brian Jones.



Words: Michael Somerset Picture: Varrod Goblink

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